

GORGEOUS EVENING FROCKS THE EXCEPTION THIS SUMMER

Many Departures From Quieter Colors, but Simplicity in Design, Especially in White, Approaches Quaintness—Autumn Styles Worrying Makers, but Little Line Had on Changes

By ELEANOR HOYT BRAINER.

GORGEOUS evening frocks are in the discard this summer. Some women bought them, but the great majority even of the smartest set have a feeling that this is a time to go soberly.

They may be too wise to go in for ill advised economy that will mean disaster to business and to the folk that business employs, or they may be too extravagant to economize on clothes, even though such economy were undiluted virtue, but if they have any sense of the fitness of things they tune their dress expenditure to a key not too crashing and give even to the paraphernalia of social gaiety a hint of restraint.

And this feeling has brought out an unusual number of summer evening frocks, somewhat quiet in aspect, though not always as unassuming in price as in color and line. One sees more white evening models than usual, and there are many charming French frocks for evening wear in gray and in the delicate shades of mauve. Black is much worn for evening too, but it is far more gay than the light colorings, in spite of its sombre hue, because it is, save in the case of mourning wear, invariably loaded with fine embroideries and spangles of jet, not the Amazon armor type of old, but the scintillating lines of sparkling black that give brilliance without heaviness, or relieved by silver or gold.

Of course there are departures from quiet colors, hosts of them. The reds, corals, flames, geraniums have their innings, as do the deep pinks and blues and yellows, and here and there a brilliant Callot brocade model or copy of one appears, but as has been said before such gorgeousness is the exception.

On the whole the line stays comparatively straight for evening toilet as for daytime frock. The bodice may be snugly fitted, but save in exceptional instances the waist is left large, and so the straight bodice line is preserved.

The skirt may flare slightly in flounces of lace or tulle, but it is much more likely to be narrow at the bottom even if some sort of overskirt or side drapery gives width at a point somewhere between hip and hem. The tonneau skirt in its exaggerated form served its purpose by accustoming our eyes to a definite change of silhouette and, as is the way with exaggerated modes, made way for better things, modified versions of its own idea such as the side drapery and narrowing line toward the hem of the coral silk evening frock sketched on this page.

Such a frock as this is a precious possession at the seashore, where tulle and other fluffy stuffs lose heart so quickly and in spite of frequent pressings and freshenings cannot retain their charm. The delicate threads of gold embroidery give enough ornamentation to this silk frock without adding anything that will crumple or wilt, and the clever little sleeve, the modish though severe neck line and the narrowing toward the hem stamp the serviceable frock unmistakably as of the new season.

Many of the white evening frocks are simple to the point of quaintness, and the same is true of frocks of pink and mauve and blue. A quilting design in tiny pearl beads was the only trimming of one pink satin which fell straight and narrow in outline from shoulder to hem, though the skirt was fluted scantily into the large waist band beneath a wide quilted girdle.

A white satin model as simple had a fuller skirt shirred at the waist in groups of half circles, a corresponding shirring appearing about the narrow girdle in front and back. Above the bust, the bodice of this frock lapped into lace, with frills of tulle doing duty for sleeves with the aid of two or three inches of shoulder lengthening.

Silver usually trims the gray evening frock, and gray tulle trimmed lavishly in silver lace and sequins in gray satin can be extremely chic in spite of its demureness of coloring.

The little train of one material on another dropping below the short skirt in the back is still in evidence upon smart evening frocks, but the American woman likes her informal evening dress short, and since most of her evening frocks this summer are informal the train has not been accepted so enthusiastically as might have been augured from late winter and early spring indications.

The narrow skirt bottom has gradually gained favor, and now the smart frock nine times out of ten seems narrower at the hem than at the hips, even if it falls in folds and approximately straight. This narrower line at bottom is more easily attained through using a narrow underskirt beneath a tunic or overskirt than by shaping the skirt itself, and one sees much of this sort of thing.

A long, narrow slip of satin, very straight of line save where it narrows toward the hem, forms a foundation for a straight tunic of transparent or semi-transparent stuff, such as Georgette crepe or tulle, reaching almost to the bottom of the under robe, but

leaving enough of the latter in view to emphasize its narrowness below the wider line of the tunic. Or perhaps an underskirt of muslin, quite narrow and trimmed in many overlapping frills of narrow lace, shows for eight or ten inches below a full overskirt of the muslin open to the waist at the sides and bordered by inset bands of insertion.

Or a narrow skirt of tulle, all frilly jaches and shirrings, peeps out below the flaring tunic hem of a taffeta frock, or a slim, straight, falling skirt, whose folds or plaits give a narrow effect at the hem, has separate full or draped panels on the sides dropping to within a foot or maybe six inches of the skirt hem.

A very wide wash, drawn loosely around the waist and allowed to fall in a long loop and end on each side of narrow line skirt, will give the wider

complished; but conditions are not propitious for any radical changes, and the probabilities are that most of the novelty will come in materials, trimmings, etc.

The indomitable French manufacturers are turning out quantities of attractive new stuffs and American manufacturers are hard at work. Velvet woollens are to have a new lease of life, but there are admirable homespun weaves, soft, heavy and less unpleasant to the touch than the original burella, though suggesting it.

New jersey weaves are on hand also to strengthen the waning popularity of that material. These novelties, however, are much thicker and firmer than the earlier weaves of jersey, though they retain the desirable softness and elasticity. Some are on the order of the summer jersey with a suggestion of homespun in the surface finish.



Simple evening frocks of coral silk with gold embroidery and of shirred white satin and lace.

overskirt effect on the sides and is both effective and easily adjusted.

What the autumn will bring forth in point of line is a problem that is interesting the public and bothering the domestic designers now, for autumn work is in full swing, though women are still buying summer frocks and August revelations are not far away. That the narrow hem will stay seems sure. We have had it too short a time after the long reign of the widely flaring skirt line to swing back so soon to the latter, and women like the straighter and narrower skirts. It is to be hoped that progress will not be in the direction of exaggerated narrowness and a hobble revival.

The later summer models in Paris follow the same lines launched in the spring so far as general attire goes, and it would be a brave prophet who would venture to say along what road autumn fashion changes will travel. That there will be changes is a foregone conclusion, for the army of work folk dependent upon these changing fashion tides must work and earn and live, and transferring them all to new work is more lightly advised than ac-

One, designed chiefly for coat purposes, is very thick and soft and has a velvet finish on the order of velours de laine. These stuffs in both plain coloring and plaid, check and fleck designs will undoubtedly find favor; and there are other new cloths, of which more at another time.

The use of fur on summer garments has its usual vogue, particularly in connection with afternoon and evening wraps and scarfs, and the freaks of our climate make this far more rational than it was when our summers were likely to be dry and torrid from start to finish. Here now, as always on the Continent, where the summer fur mode has always had sanction, there are many days and evenings when a touch of fur is not

A cape of blue Georgette edged with moleskin, a wrap of black chiffon and seal and an old gold crepe cape with brown marabout.

too incongruous, and though a fur stole on a hot day is still a mark of a wearer with less sense than fantasy some of the fur trimmed capes and

wraps are comfortable as well as charming. The capes in particular are very effective, and the prettiest are made

in chiffon, which in heavy quality has more warmth than one might imagine and really affords a little protection while supplying a piquant contrast

with its fur trimming and a suggestion of the summer use to which the wrap is to be put. This material is used in ample

ALL WHITE COLLAR SETS MOST ECONOMICAL

SMART and dainty neckwear is usually expensive, and the neckwear of this season is no exception to the rule.

One cannot take fine materials, put ingenuity and patient handwork upon them and produce a cheap thing; but it is much to produce a delectable thing, and the makers of fine neckwear have certainly achieved this result over and over again this season.

There are plain and inexpensive collars of muslin and linen at moderate prices—plenty of them—and some of them by virtue of shaping are distinctly chic; but it is hard to keep one's eyes and one's ambition upon these cheap things when in every shop alluring displays of collars, collar and cuff sets, chemisettes, waistcoats, etc., tempt one to more extravagance.

And, after all, investment in a few such dainty accessories is not the extravagant thing it seems at first thought. Often the simplest of frocks or blouses can be made to have individuality and distinction by an emphatically modish collar and cuff set; and such a set carefully pressed and laundered may be made to do duty with many inexpensive frocks for a long time.

"I figure that I save \$100 on summer frocks by buying \$50 worth of



Collars of white and colored handkerchief linen and of organdy with two chemisettes.

wreck it as it can a collar into which soft color enters. So the economical woman who buys an expensive collar or set will buy an all white one if she is wise and strong minded; but she will have to resist temptation, for the things into which color enters are so altogether lovely this season.

There are quantities of one tone collars and cuffs of organdy, fine linen, etc., in pink, pale yellow, blue and lavender, but these, while extremely pretty, are not so generally becoming nor so popular as those in which white and color are combined. The designers have figured out such ingenious and delightful ways of effecting these combinations and given to the neckwear such varied and attractive shapes that it is difficult to pick and choose.

Collars may be flat or rolled and of any size or shape imaginable, round, scalloped, square, wide, narrow, opening low in front or closing high. The roll collar of moderate width, opening rather low and with two deep points

in front, is a favorite and is given all sorts of attractive details.

One is of sheer white linen with narrow edges of soft blue and narrow bands of the blue embroidered in big white dots. Another is of white with battlemented borders of color and two big white dots embroidered in each battlement. Still another is white, with large embroidered dots of color scattered all over it.

A collar of white organdy in this shape has the organdy laid in fine folds and a scalloped, plain border of the white organdy with a large dot of color embroidered in each scallop.

There are flat lace collars of this shape and all white collars, lace trimmed and embroidered. Apropos of the lace trimming, Paris is said to be turning an occasional cold shoulder to the long favored flat and extending tentative overtures to Irish lace once more; but the movement has not made great headway and is hardly noticeable here.

Real Valenciennes is introduced into

many handsome collars and cuffs and good imitation Valenciennes is much used for the less expensive sets, while Mechlin has French approval for neckwear of a sort different from the plain tubular collars and cuffs of which we have been speaking.

Flat collars, round, square and variously fancy shaped show such combinations and treatment as those mentioned in connection with the double pointed roll collars, but permit more variety and fantasy in treatment because they offer more space for such treatment.

Material of solid color is frequently combined with white material in these collars and the white sections are then lightly embroidered in the color of the contrasting material.

Often the collar and cuffs are made double, as illustrated in one of our sketches, the under section being of white bordered in color and, perhaps, embroidered in the same color, while the upper section, cut to leave a couple of inches of the under section uncovered, is of color embroidered in white or of a stripe in white and color.

One line of collar and cuff sets that has been greatly liked has a collar wide, rounded and rolling just a trifle, and running down to nothing in front. It is embroidered all over in closely set dots of color, the dots next the throat being very small and the rows being graduated as they go outward, until along the finely scalloped edge the line of dots is quite large.

The cuffs are made in the same way and both collar and cuffs are embroidered in color on the scalloped edges, and though rather expensive would be the making of any simple frock.

Cuff and collar sets of plaid gingham piped or hemmed in white are shown and all sorts of charming things are done with plain white organdy, the flat, folded organdy collar and cuffs, with the bordering fold and ties of blue handkerchief linen being a case in point. Cuffs are usually quite deep and close fitting, flaring just enough for the shape of the arm.

High collar and stock arrangements are many, but few of them are very wearable or practical. Many that look astonishingly smart in the hand or in the case are quite impossible for any woman who hasn't an abnormally long, slender neck, and are likely to look crushed and shapeless in very short order, even when worn on the appropriately long and slender throat.

However, when they are practical and becoming the high neckwear is tremendously good looking and Paris gives it pronounced approval. The black stock with pointed wing or turn-down collar and jabot is good style with the tailored suit, and black stocks with overlapping muslin or net frills standing up above them, and frilly muslin or net tabs falling in front are charming when they happen to be becoming and are immaculately fresh.

The waistcoat and chemisette models of the neckwear counter are among the most interesting novelties and are offered in great variety. White plique waistcoats of tailored type are definitely a la mode and low plique waistcoats, little more than wide girdles, cut in tailored waistcoat fashion with two points, little pockets, etc., are sometimes combined with sheer upper sections of organdy or batiste and lace, the whole forming a sleeveless blouse arrangement for wear under a coat.

Capes Very Effective, With the Prettiest Made From Chiffon and Trimmed With Fur

quantity, as is necessary if the cape is to have the grace and smartness desirable, and only some such thing stuff or at the most a soft crepe could be used so lavishly without being very bulky and heavy for hot weather wear.

The wrap may be merely a very full wide cape, fur bordered and colored, or a long, full but somewhat straight cape whose fulness is swung from a plain yoke running down over the shoulders, or a short cape, reaching only to waist or elbow but finished with long scarfs in front, or a mantle-like shaped cape with armholes, or any one of a host of shapes.

One of the loveliest and at the same time simplest models in a shop that has a particularly good collection of these sheer, fur trimmed capes and wraps is of chiffon in a beautiful gold tone. It is an ultra full cape, reaching to the knees in front and rounding down toward the back, and is cut to flare, though the softness of the material keeps it from an aggressive flare save where a wide border of moleskin holds it out.

This border runs around the bottom and up the fronts and is widest at the back, narrowing as it curves up the fronts. A big roll collar is of the moleskin and the color scheme of the gold and mole is very beautiful.

There are stunning things in dark brown chiffon and seal, dark taupe chiffon and moleskin or kolinsky black chiffon and dark fur, and for evening use all of the soft brilliant colors are made up in chiffon or crepe with fur.

Marabout trims other models and is of course less expensive than good fur. Equally of course it is not so lovely, but it is quite effective, and especially in soft dark brown upon an evening cape of light color is very satisfactory.

Evening dresses of silk, jersey, cotton, evening capes and coats and also the evening frocks for summer wear. It may even form a little belt or girdle on a summer serge or satin for day time wear, but that is a feature of certain exceptional French models, as is the line of fur on collar, back, pocket and bottom of an embroidered cotton model or the little squares of moleskin trimming the old blue silk jersey of a French sports frock.

Those sports frocks and sports costumes have intermarried with ordinary wear frocks and costumes until one hardly knows where to draw the line. The slip on sweater of wool has its counterpart in silk crepe and chambray, and is quite as likely to be sleeveless for ordinary wear as for polo.

One can have a sleeveless slip on of satin, of duvetyne, of shetland or angora, of chamois, of silk jersey, of white serge, of almost any material; and worn over a sheer white blouse and skirt that has some color connection with the slip on it is a piquant and attractive garment. It is also a nuisance, in that slipping it on is fairly sure to play havoc with a coiffure, but one does not consider questions of convenience in following the mode, and the slip on idea seems to have caught feminine fancy.

One even finds it introduced into smart coats, though anything less sensible and convenient than a coat that must be put on over the head it would be hard to find. The coat of this type usually buttons on one or both shoulders to make the head opening large enough for donning with something like ease; but several recent models merely have soft stand away collars set well out on the shoulders to give the shallow straight or oval neck line and allow for the wearer's head passing through the opening. Nonsensical, but France makes its fashion nonsense amusing.

As for slip on frocks and smocks and blouses, the shops are full of them and some of them are delicious, though adjusting them on any figure save a slender one is difficult business.

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